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Rehearsal Script

Project No: 50/LDL J 205J

"DOCTOR WHO" 7F/G

"Dragonfire"

by

Ian Briggs

Rewrite:
26th June 1987

EPISODE TWO

Producer	JOHN NATHAN-TURNER
Script Editor	ANDREW CARTMEL
Production Associate	ANN FAGGETTER
Production Secretary	KATE EASTEAL
Director	CHRIS CLOUGH
Production Manager	GARY DOWNIE
A.F.M.	CHRIS SANDEMAN
Production Assistant	ROSEMARY PARSONS
Designer	JOHN ASBRIDGE
Costume Designer	RICHARD CROFT
Make-Up Artist	GILLIAN THOMAS
Visual Effects Designer	ANDY MCVANE
Technical Co-Ordinator	RICHARD WILSON
Lighting Director	HENRY BARBER
Sound Supervisor	BRIAN CLARK
Video Effects	DAVE CHAPMAN
Special Sound	DICK MILLS

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"DOCTOR WHO" 7F/G EPISODE 2: 'Dragonfire'

CAST:

MEL
THE CREATURE
ACE
THE DOCTOR
GLITZ
KANE
BELAZS
PUDOVKIN, A CREWMAN
FOUR CREWMEN/WOMEN (N/S)
THE SCULPTOR (N/S)
ARNHEIM, A GUARD
KRACAUER
THE ARCHIVIST
KRYLLA'S HOLOGRAM (N/S)

* * * * *

SETS:

Ice Passage 2a - with bulkhead door
(also 2B - shadowy)
(also 2C - irridescient)
Ice Passage 1A - with superstructure
(also 1B - shadowy)
Cryogenics Chamber
KANE's Control Room/Restricted Zone (Composite)
Ice Passage 3A - with superstructure
(also 3B - shadowy)
(also 3C - irridescient)
Lower Docking Bay (same as Upper Docking Bay)
Nosferatu Flight Cabin
Alien Chamber

SETS NOT USED:

Ice Passage 1C
Tardis Interior
Freezer Centre/Refreshment Bar
(Upper Docking Bay)

* * * * *

MODEL SHOTS:

Iceworld

* * * * *

"DOCTOR WHO" 7F/G

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by

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EPISODE TWO

(REPRISE TWO CLIFF-
HANGERS FROM
EPISODE ONE)

1. INT. ICE PASSAGE 2B.

(MEL SCREAMS AS
THE CREATURE
LUMBERS TOWARDS
THEM.

IN FACT, THE
CREATURE DOESN'T
LOOK A BIT
LIKE A DRAGON.
IT'S TALL AND
SKELETAL WITH
GREY-WHITE
MEMBRANES.

THE CREATURE
ALMOST DOESN'T
LOOK LIKE AN
ORGANIC CREATURE
AT ALL. ITS
HEAD IS UNNATURALLY
LARGE AND IS
QUITE DIFFERENT
IN SHAPE AND
ORIENTATION FROM
THE VERTICAL OVAL
OF HUMANS.

Note: See also
Scene 32.

TWO NARROW
BEAMS OF FIRE
RADIATE FROM ITS
EYES AND IGNITE
ANYTHING COMBUSTIBLE
THAT THEY STRIKE.

THE CREATURE
DIRECTS ITS BEAMS
OF FIRE TOWARDS
MEL AND ACE)

ACE: (BLAZING WITH DELIGHT) Me-ga ...!

(ANOTHER BEAM OF
FIRE LANDS AT
ACE'S FEET)

MEL: Get down!

(THE TWO WOMEN
DIVE FOR COVER
BEHIND A SMOOTH
SHEET OF ICE.

THE CREATURE SHOOTS
A BEAM OF FIRE,
WHICH REFLECTS BACK
OFF THE ICE.

THE REFLECTED BEAM
HITS THE CREATURE
ITSELF.

THE CREATURE GIVES
AN UNNATURAL,
FIGHTENING SHRIEK
OF PAIN.

THE CREATURE HOLDS
ITS FIRE, AND
SEEMS UNCERTAIN.

ACE POPS HER
HEAD OUT, AND
LOOKS AT THE
CREATURE.

THEN SHE STEPS
OUT AND GLARES
AT THE CREATURE)

ACE: (INDIGNANT) That's not a
dragon! It's just some kind of bio-
mechanoid, with laser beams or
something coming out of its eyes.

(DRAGON OR NOT,
THE CREATURE
TURNS ITS BEAMS
OF FIRE ON
ACE ONCE MORE.

ACE YELPS, AND
MEL DRAGS HER
BACK BEHIND THE
ICE SHEET)

2. INT. ICE PASSAGE 3C.

(THE DOCTOR IS STILL
DANGLING HELPLESSLY.)

GLITZ APPEARS AT THE TOP
OF THE ICE FACE, AND SEES
THE DOCTOR.)

GLITZ: It's no use, Doctor... I
located the Ice Garden, but there was
a distinct absence of dragon or
treasure.

THE DOCTOR: I sympathize with
your disappointment, Glitz... But I'm
about to plummet to my death...

(GLITZ PEERS DOWN AT THE
DOCTOR.)

GLITZ: I suppose you'll be wanting
me to risk my neck and come and
help you...

THE DOCTOR: (CROSS) Glitz!

(GLITZ JUMPS, AND BEGINS TO
SCRAMBLE DOWN TO THE
DOCTOR.)

GLITZ: All right - don't get your
delicates in a twist...

3. INT. ICE PASSAGE 2B.

(MEL AND ACE ARE
CROUCHED BEHIND THE ICE,
HIDDEN FROM THE
CREATURE.)

MEL: What we need now is an
ingenious plan of escape...

ACE: How about: we shift ourselves
faster than a greased steam-
hammer..?

MEL: That'll do...

(THEY SCRAMBLE AWAY
BEHIND THE ROCKS.)

MODEL SHOT 1:

A view of Iceworld,
its hemisphere of
crystalline shafts
jutting out from the
planet's surface.

4. INT. CRYOGENICS CHAMBER.

(KANE WHEELS ROUND
IN ANGER.)

BELAZ IS STANDING
BEFORE HIM)

KANE: Belazs, you astound me.

(HESS BEGINS TO
CLOSE IN
MENACINGLY)

You seem to be taking advantage of my
former feelings for you. Be warned.
The past is an empty slate. I demand
absolute loyalty now and forever. And
I do not forgive those who betray me.
(cont...)

(HE JABS AT A
COUPLE OF
BUTTONS ON THE
CONTROL CONSOLE.)

THE FIVE TUBES
CONTAINING GLITZ'S
CREW BEGIN
TO GLOW WITH
LIGHT INSIDE)

KANE: (cont) The two girls must be stopped - before they reach Glitz and the Doctor. They must be eradicated.

(HE JABS AT
ANOTHER BUTTON.

THE FIVE TUBES
BEGIN TO
RISE)

What could be more appropriate than to despatch Glitz's former crew after the girls?

(THE ZOMBIE-LIKE
CREWMEN/WOMEN
STAGGER FORWARD
FROM THEIR TUBES)

He betrayed his crew - now they can have their revenge. Every man must be allowed his moment of revenge!

(BELAZS STEPS BACK
IN SLIGHT
TREPIDATION AS
THE CREWMEN/WOMEN
LURCH PAST.

DISTORTED CLOSE-
UPS OF THE
CREWMEN/WOMEN'S
EMPTY, PSYCHOPATHIC
FACES)

5. INT. ICE PASSAGE 3C.

(GLITZ SITS ON A BOULDER
AT THE FOOT OF THE ICE
FACE.)

GLITZ: (DISCONSOLATE) It's no
use. Even if we do find the
treasure, it'll take us more than 72
hours. And Belazs said that if I
don't return Kane's money within 72
hours, they'd confiscate my
spacecraft.

(THE DOCTOR SITS BY GLITZ.)

THE DOCTOR: Perhaps if you
explain the problem to him...

(GLITZ LOOKS AT THE
DOCTOR.)

GLITZ: He'd slice his mother up to
make a point. If he was a mortician,
the corpses would keep their eyes
open...

THE DOCTOR: Ah...

GLITZ: In fact, if Kane knew we was
after the dragon's treasure...

6. INT. KANE'S CONTROL ROOM.

(BELAZS SITS
LISTENING TO
THE CONVERSATION
BETWEEN GLITZ
AND THE DOCTOR,
VIA THE RADIO
TRACKING DEVICE.

GLITZ, O.O.V.
OVER THE RADIO
CONTINUING)

GLITZ: ... your life expectancy would
be looking too clever at the moment.
He's a cold man, Doctor. Cut him open
and you won't find a heart.

(CLOSE UP OF
THE RADIO)

Just a lump of ice.

7. INT. ICE PASSAGE 1B.

(CLOSE UP OF
THE RED SEAL
ON THE MAP)

THE DOCTOR: (O.O.V.) These types
never seem to have any sense of fair
play.

GLITZ: Exactly Doctor. Which is
why I have come to the decision that
playing by the rules is a mug's game.
I've decided to hijack the Nosferatu.
Which is where you come in, Doctor.

THE DOCTOR: Now just a moment,
Glitz ...

I'm engaged in a
project of scientific curiosity. The
dragon - or whatever it turns out to
be - may be an undiscovered species.

GLITZ: Look, I'll do you a deal ...
If you'll help me get the Nosferatu
back, I'll give you the treasure map,
so that you and Mel can go looking
for this dragon. Now I can't say no
fairer than that, can I?

THE DOCTOR: Ah. Now there you
seem to have me. Without the map I
can't find the creature.

GLITZ: You're a man of insight and
logic.

8. INT. KANE'S CONTROL ROOM.

(BELAZS IS STILL
LISTENING)

THE DOCTOR: (O.O.V. OVER THE RADIO)
All right, then ... Where's the
Nosferatu berthed?

GLITZ: (O.O.V. OVER THE RADIO)
In the lower Docking Bay.

(BELAZS SWITCHES
THE RADIO OFF.

SHE LOOKS UP,
AND SMILES)

9. INT. ICE PASSAGE 1A.

(LOW, SKEWED
ANGLES OF
THE CREWMEN/
WOMEN AS THEY
LURCH OFF DOWN
THE ICE PASSAGES.

THEIR EXPRESSIONS
ARE DULL AND
EMPTY, FULL OF
MINDLESS, PSYCHOPATHIC
VIOLENCE.

OCCASIONALLY, ONE
OF THEM TWITCHES
SLIGHTLY IN
AN INVOLUNTARY
SPASM, AS IT
PASSES BY.

THE EFFECT IS
THAT OF AN
ARMY OF CORPSES)

10. INT. RESTRICTED ZONE.

(THE SCULPTOR IS
AT WORK ON
THE ICE STATUE.

KANE WATCHES HIM.

THE STATUE IS
ALMOST COMPLETE

KANE: A work of artistry, my
friend ... Incandescent artistry ... I
could almost believe that she lives
again! The expression in the eyes ...
It's her! The unique beauty, yes -
but more than that ... The criminal
genius, also ... I see it in her eyes!

(KANE REACHES
TO TOUCH THE
STATUE)

What a waste. It should have been I
who was killed while trying to escape
arrest - not you.

11. INT. ICE PASSAGE 3C.

(THE DOCTOR'S
BROLLY IS STUCK
WHERE IT GOT
WEDGED AS HE
DANGLED FROM IT.

MEL AND ACE
APPEAR AT THE
TOP.

ACE LOOKS DOWN)

ACE: You're joking! I'm not going
down there!

(MEL ALSO LOOKS
DOWN)

MEL: Look - it's the Doctor's brolly!
We must be on the right track.

ACE: What did he have to come this
way for? I could break my neck.

MEL: How are we going to get down
there?

ACE: I know! (cont...)

(ACE PRODUCES A
ROPE AND SOME
ROCK-CLIMBING
ATTACHMENTS FROM
HER CANVAS BAG)

ACE: (cont) First, you lower me
down. Then I lower you down from
the bottom. Here - sort this out!

(ACE THRUSTS
THE ROPE AT MEL.

MEL LOOKS
DOUBTFUL)

12. INT. LOWER DOCKING BAY.

(THE LOWER DOCKING
BAY IS MORE-OR-
LESS THE SAME AS
THE UPPER DOCKING
BAY.

(Note: It can probably
be the same set,
with cosmetic
differences).

A HUGE, NEANDERTHAL
THUG OF A GUARD -
NAMED ARNHEIM -
STANDS BY ONE
OF THE AIR LOCKS.
ACCORDING TO THE
STATUS BOARD,
THE 'NOSFERATU' IS
BERTHED HERE.

THE DOCTOR AND
GLITZ PEEP OUT
ACROSS THE DOCKING
BAY.

THEY TALK IN
HUSHED VOICES)

GLITZ: Only one guard. Do you think
you can keep him occupied, while I
sneak on board?

THE DOCTOR: I'll do my best.

GLITZ: Right then - off you go.
(cont...)

(THE DOCTOR EMERGES
FROM HIDING, AND
LOPES CONFIDENTLY
OFF TOWARDS ARNHEIM.

HE LOPES ACROSS
TO ARNHEIM.

ARNHEIM IGNORES
HIM.

THE DOCTOR GLIDES
IN FRONT OF ARNHEIM,
AND STANDS BESIDE
HIM.

THE DOCTOR CLEARS
HIS THROAT)

THE DOCTOR: (cont) Tell me ...
What's your attitude towards the
nature of existence ...?

(ARNHEIM TURNS
TO LOOK AT
THE DOCTOR.

IT'S DOUBTFUL
WHETHER ARNHEIM
IS HIGH ENOUGH
UP THE EVOLUTIONARY
LADDER TO COMPREHEND
LANGUAGE.

GLITZ RAISES HIS
EYES HEAVENWARDS)

(PERSEVERING) For example, do you
hold any strong theological opinions?

ARNHEIM: I think you'll find that
most educated people regard mythical
convictions as fundamentally animistic.

THE DOCTOR: I see. That's a very
interesting concept.

(GLITZ IS INCREDULOUS.

THE DOCTOR TAKES
IT ALL IN HIS
STRIDE)

ARNHEIM: Personally, I find that most
experiences border on the existential.

THE DOCTOR: But how would you
reconcile that with the empirio-
critical belief that experience is
at the root of all phenomena?
(cont...)

(GLITZ SUSPENDS
HIS DISBELIEF,
AND CREEPS OUT OF
HIDING.

HE MAKES HIS
WAY ACROSS
THE DOCKING BAY)

THE DOCTOR: (cont) So what you're
saying is that before Plato could
exist, someone had to have the Idea
of Plato?

(STEALTHILY, GLITZ
SLIPS BEHIND
ARNHEIM'S BACK)

ARNHEIM: You've no idea what a relief
it is for me to have such a stimulating
philosophical discussion. There are
so few intellectuals about, these days.

(GLITZ HAS
DISAPPEARED)

13. INT. ICE PASSAGE 3C.

(THE CLIMBING TACKLE IS
ALL RIGGED, AND ACE IS
ABSEILING SLOWLY DOWN THE
ICE FACE.

MEL TAKES ACE'S WEIGHT.

THE OPERATION IS BOTH
DIFFICULT AND STRENUOUS,
AND THIS SHOWS IN THEIR
FACES.

THEY ARE BOTH
CONCENTRATING HARD, AND
SLOWLY ACE DESCENDS.)

14. INT. NOSFERATU FLIGHT CABIN.

(GLITZ SCRAMBLES
INTO HIS SEAT.

HE FASTENS THE
SAFETY BELT)

GLITZ: (TO HIMSELF) Soon be light
years away from this place ...

(SUDDENLY, A
HANDGUN IS
LEVELLED AT HIS
TEMPLE.

GLITZ SENSES
IT, AND FREEZES.

HE TRIES TO
SQUINT SIDEWAYS)

BELAZS: (O.O.V.) I wouldn't touch
those controls if I were you ...

15. INT. ICE PASSAGE 3C.

(ACE IS SAFELY AT THE FOOT
OF THE ICE FACE, NOW
TAKING MEL'S WEIGHT.

MEL ABSEILS SLOWLY DOWN
THE LAST FEW FEET. SHE'S
CLUTCHING THE DOCTOR'S
BROLLY AND THE CARRIER-
BAG OF EXPLOSIVES.

MEL MAKES CONTACT WITH
THE GROUND, AND TURNS TO
ACE, BOTH OF THEM SMILING
WITH EXHILARATION.)

ACE: Neat..! And the Toerag said
this was too dangerous for girls!

16. INT. NOSFERATU FLIGHT CABIN.

(BELAZS IS HOLDING
HER GUN TO GLITZ'S
TEMPLE)

BELAZS:

spacecraft is mine ...

This

GLITZ: Here, hang about! The 72 hours
isn't up yet. If I can get hold of
the jumbo, you said I could have the
Nosferatu back.

BELAZS: In that case, I shall just
have to make sure you don't manage
to find the money in time. I shall
have to make very sure ...

(BELAZS LEVELS
THE GUN MORE
CAREFULLY.

GLITZ STIFFENS.

BELAZS'S FINGER
TIGHTENS ON
THE TRIGGER.

SUDDENLY,
THE DOCTOR
APPEARS)

THE DOCTOR: Hello. Not interrupting
anything, am I?

BELAZS: What are you doing here?

THE DOCTOR: A very difficult question .
Why is everyone around here so
preoccupied with metaphysics?

GLITZ: I think she's going to kill us.

THE DOCTOR: Ah ... an existentialist ..

BELAZS: Quiet! Only one of us can
leave Svartos and Iceworld aboard
the Nosferatu ... And one way or the
other, it's going to be me.

(IMPERCEPTIBLY, GLITZ
IS UNFASTENING
THE SAFETY BELT)

GLITZ: What about the boss - Mr. Kane...
Does he know about this little enter-
prise of yours ...?

BELAZS: Kane doesn't own me!

THE DOCTOR: Oh, I think he does.
I think he bought you just like he
buys everything in Iceworld.

BELAZS: (ANGRY) What do you know
about it?

THE DOCTOR: I think he bought you a
long time ago. He paid 17 crowns
each for Glitz's crew. How much did
he pay for you?

(GLITZ'S SAFETY
BELT IS UNFASTENED
NOW.

BELAZS IS ABOUT
TO LOSE HER TEMPER)

Was it worth it? Were you worth
it ...?

(IN FURY, BELAZS
BRANDISHES HER
PALM WITH THE
BRAND ON IT. SHE
HAS TO PASS HER
GUN INTO HER
OTHER HAND IN
ORDER TO DO SO)

BELAZS: That's what I sold myself
for! Kane's mark! I should cut my
hand off for doing it! (cont...)

(GLITZ SEIZES
THE MOMENT, AND
THROWS HIMSELF
ON BELAZS.

SHE TRIES TO
RETURN THE GUN
TO HER FIRING
HAND, BUT GLITZ
PINS HER HAND
DOWN.

HE WRENCHES
THE GUN FROM
HER HAND.

HE THEN PUSHES
HER AWAY.

BELAZS FALLS
TO THE GROUND.

GLITZ COVERS
HER WITH HER
OWN GUN.

BELAZS, THROUGH
TEARS OF ANGER
AND BITTERNESS)

BELAZS: (cont) Go on, then. Kill me!

(GLITZ LOOKS TO
THE DOCTOR)

GLITZ: Come on, Doctor ... We've
got the Nosferatu. Let's get away
from here.

THE DOCTOR: No, Glitz. You can't go
on stealing everything you want. Pay
Kane his money. Even if it costs a
thousand crowns. Even ten thousand.
Pay off the debt. (cont...)

(HE TURNS TO
BELAZS)

THE DOCTOR: (cont) Your debt to
Kane ... (INTENSE) I don't think
you can ever pay off ...

(THE DOCTOR TURNS
AND LEAVES,
FOLLOWED BY
GLITZ.

BELAZS IS LEFT
WEEPING BITTERLY)

17. INT. RESTRICTED ZONE.

(THE SCULPTOR LOOKS TO
KANE

KANE IS TRANSFIXED BY THE
STATUE.)

KANE: It is finished..!

(KANE STEPS FORWARD, AND
REACHES TOWARDS THE
STATUE.)

KANE (cont): The whole of eternity
has held its breath for this moment...
(TO THE SCULPTOR, ALMOST
TENDERLY) But no-one must ever
see your work. It exists - that is
enough. No-one can ever be allowed
to look on it, and live.

(KANE BEGINS TO REMOVE
ONE OF HIS GLOVES.

THE SCULPTOR WATCHES HIM.
HE IS APPREHENSIVE, NOT
SCARED.)

KANE: (cont): What more could you
achieve with your life? You have
found your true destiny in life, and
fulfilled it.

(KANE DRAWS THE SCULPTOR
TO HIM.)

KANE: (cont) What would be the
point of trying to live beyond it?

(KANE HOLDS THE SCULPTOR
IN FRONT OF HIMSELF, BOTH
FACING TOWARDS THE
STATUE.)

KANE (cont): Feel no fear. You are
beyond that also. Embrace death
with the same tranquil artistry with
which you embraced your destiny.

(WITH THIS, KANE PLACES HIS
HAND OVER THE SCULPTOR
EYES, AND MAINTAINS THE
CONTACT.)

KANE (cont): Your final sight shall
be that of your ultimate achievement.
Gaze on it - and die fulfilled...

(THE SCULPTOR STRUGGLES
SLIGHTLY - BUT NOT AGAINST
KANE. IT'S AN INVOLUNTARY
STRUGGLE, WHICH THE
SCULPTOR TRIES TO FIGHT.

FINALLY, THE STRUGGLES
CEASE, AND THE SCULPTOR
FALLS LIMP IN KANE'S ARMS.

KANE CAREFULLY LOWERS THE
BODY TO THE GROUND.

THEN HE GAZES UP AT THE
STATUE.)

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18. INT. ICE PASSAGE 1B.

(MEL AND ACE
ARE TRUDGING
THROUGH THE GLOOM)

(SUDDENLY, ACE
STOPS DEAD IN
HER TRACKS)

MEL: What's the matter?

ACE: (URGENT) Shh!

(MEL HALTS AS
WELL)

(WHISPERS) Did you hear that?

(MEL LOOKS ROUND
NERVOUSLY)

MEL: Hear what?

(ACE IS PEERING
BACK INTO THE
GLOOM BEHIND THEM)

ACE: I'm sure I heard something
behind us.

MEL: (NERVOUS) What kind of
something ...?

ACE: I don't know. Can you see
anything?

(SUDDENLY, FROM
THE SHADOWS TO
THE SIDE, ONE OF
THE ZOMBIE CREWMEN
LURCHES OUT.

MEL SEES IT)

MEL: (SHRIEKS) Look out!

(ACE TURNS AND
SEES IT)

ACE: Gordon Bennett ...!

(THEN ANOTHER
CREWWOMAN
STAGGERS OUT.

THEN ANOTHER -

THEN ANOTHER -

MEL SCREAMS.

ACE LOOKS ROUND
WILDLY. THERE'S
STILL A WAY OUT)

Come on, Mel - run!

(ACE PULLS MEL'S
ARM, AND THEY
BOTH RUN FOR IT.

LOW, SKEWED ANGLES
OF THE CREWMEN/
WOMEN AS THEY STAGGER
RELENTLESSLY ON)

19. INT. ICE PASSAGE 2A.

(THE DOCTOR AND
GLITZ ARE
APPROACHING A
BULKHEAD MID-WAY
DOWN THE PASSAGE.

THE PASSAGE IS
LIT BY ARTIFICIAL
LIGHTING.

THE DOCTOR IS
TURNING THE MAP
EVERY WHICH WAY)

THE DOCTOR: I think we go straight
on. Either that, or ... or - we
don't.

(GLITZ CAUTIONS
THE DOCTOR TO
BE QUIET.

GLITZ IS TENSE.

THERE'S THE SOUND
OF HEAVY, RASPING
BREATHING NEARBY.

GLITZ EDGES FORWARD.

THEY STEP CAREFULLY
THROUGH THE OPEN
BULKHEAD.

THE RASPING SOUND
IS GROWING LOUDER.

GLITZ DRAWS HIS
GUN (BELAZS'S GUN).

THEY CONTINUE TO
EDGE FORWARD.

GLITZ PEERS ROUND
AN OPENING TO
ONE SIDE.

NOTHING THERE.

HE PEERS ROUND
AN OPENING TO THE
OTHER SIDE.

SUDDENLY, HE SEES
THE CREATURE TURN
ON THEM FROM THE
SECOND SIDE
OPENING.

A BEAM OF FIRE
STREAKS TOWARDS
THEM)

GLITZ: It's the dragon! Get back!

20. INT. ICE PASSAGE 1B.

(ACE AND MEL ARE
SCRAMBLING OVER
THE ICE BOULDERS.

BEHIND THEM, AT
THE OTHER END OF
THE PASSAGE, THE
CREWMEN/WOMEN
SEEM TO COVER THE
GROUND WITHOUT
DIFFICULTY)

MEL: We can't get away!

ACE: The nitro! You've got the
nitro! Throw it!

MEL: Right -cover your ears!

(MEL STANDS AND
TURNS BACK TOWARDS
THE APPROACHING
CREWMEN/WOMEN.

SHE PULLS ONE OF
THE TWO REMAINING
AEROSOLS FROM HER
CARRIER BAG.

SHE PULLS THE
NOZZLE OFF, THEN
SHE LOBS IT DOWN
THE PASSAGE.

THERE IS A HUGE
EXPLOSION.

ACE'S EYES LIGHT
UP)

ACE: (A WHOOP OF DELIGHT) Mega!!
Go on, Doughnut - throw the other
one!

(MEL PULLS THE
SECOND AEROSOL
OUT OF THE BAG.

SHE'S REALLY
GETTING THE FEEL
OF THIS NOW.

SHE PULLS THE
NOZZLE OFF THIS
SECOND AEROSOL WITH
HER TEETH, AND LOBS
IT DOWN THE PASSAGE
WITH A BROAD SMILE.

THERE IS A SECOND
HUGE EXPLOSION)

Yeah!! Go for it, Doughnut!!

(THE TWO WOMEN
TURN TO EACH OTHER,
SMILING BROADLY.

WITH PERFECT
SYNCHRONIZATION,
THEY SHAKE HANDS.

THEY PEER BACK
DOWN THE PASSAGE.

THE CREWMEN/WOMEN
ARE BURIED BENEATH
A MOUND OF RUBBLE)

That was well brill!

MEL: (NO LONGER BEAMING) I don't
think we're in the clear yet ...

(BACK DOWN THE
PASSAGE, ONE OF
THE CREWMEN - PUDOVKIN -
IS BEGINNING TO
STIR BENEATH THE
RUBBLE)

"
ACE: It can't be ... Not after
two cans of nitro ... Nothing could
survive that ...

(THE CREWMEN/WOMEN
ARE DRAGGING
THEMSELVES OUT OF
THE DEBRIS)

MEL: There's no more nitro left!

ACE: C'mon - let's shift!

(THEY TURN AND RUN)

21. INT. ICE PASSAGE 2A.

(STUMBLING, GLITZ
AND THE DOCTOR
RUN BACK DOWN
THE PASSAGE.

THE CREATURE EMERGES
FROM THE SIDE
OPENING INTO THE
PASSAGE.

ANOTHER BEAM OF
FIRE STREAKS
TOWARDS GLITZ AND
THE DOCTOR.

THEY DIVE THROUGH
THE BULKHEAD)

GLITZ: Help me close the door!

(THE CREATURE IS
ADVANCING DOWN THE
PASSAGE, AS GLITZ
AND THE DOCTOR
HEAVE AT THE
BULKHEAD DOOR.

FINALLY, THE DOOR
SWINGS SHUT.

GLITZ PUSHES THE
SEALING BOLTS HOME.

THEN HE LIES BACK
AGAINST THE DOOR,
AND LOOKS AT
THE DOCTOR)

Well, now that we've found the
Dragon Fire, what's next on your
list of tourist attractions, Doctor?

THE DOCTOR: Ah - I'm not absolutely certain that this one is over yet ...

(THE DOCTOR IS
LOOKING AT THE
BULKHEAD DOOR.

GLITZ FOLLOWS HIS
GAZE.

A SPOT ON THE
DOOR IS BEGINNING
TO BURN THROUGH.

GRADUALLY, THIS
HOLE BEGINS TO
WORK ITS WAY
AROUND THE EDGE
OF THE DOOR)

Fascinating ... It must be
generating a spot temperature in
excess of 1500 degrees Celsius ...

22. INT. ICE PASSAGE 3A.

(MEL AND ACE EMERGE FROM
A SIDE PASSAGE.

THEY BEGIN TO RUN DOWN
THE GANTRY WHICH STANDS A
METRE OR SO ABOVE THE ICE
FLOOR.

AS THEY RUN, MEL TRIPS.

SHE FALLS AND BANGS HER
HEAD AGAINST THE
METALWORK.

ACE REALIZES THAT MEL IS
NO LONGER RUNNING
ALONGSIDE HER.

SHE LOOKS BACK.

MEL IS LYING UNCONSCIOUS
ON THE GANTRY.)

ACE: Doughnut!

(ACE RUNS BACK TO MEL.

ALL THE WHILE, THE RINGING
ECHOES OF PUDOVKIN'S
HEAVY FOOTSTEPS ON THE
METAL GANTRIES GROW
LOUDER.

ACE DROPS DOWN BESIDE
MEL.)

ACE (cont): Come on..! Wake up..!

(SHE SHAKES MEL.)

ACE (cont): (A NOTE OF PANIC)
Come on..!

(SHE LOOKS UP, AS THE
RINGING FOOTSTEPS GROW
LOUDER.

THEN SHE GRABS MEL, AND
BEGINS TO DRAG HER.

SHE LOOKS ROUND FOR
SOMEWHERE TO GO.

THERE'S ONLY FORWARDS OR
BACKWARDS...

ANOTHER ANGLE, OF THE
SIDE PASSAGE THAT MEL AND
ACE FIRST APPEARED OUT OF,
AS THE FOOTSTEPS GROW
EVEN LOUDER. THEN:

PUDOVKIN STUMBLES INTO
VIEW.

HE BEGINS TO LURCH DOWN
THE PASSAGE.

A REVERSE ANGLE, POV
PUDOVKIN: THE PASSAGE IS
COMPLETELY EMPTY.

PUDOVKIN STAGGERS
RELENTLESSLY FORWARD.

ANOTHER ANGLE: IN THE
SPACE BENEATH THE GANTRY,
ACE IS HOLDING THE
UNCONSCIOUS MEL, AND
LOOKING UPWARD THROUGH
THE GRILLE.

PUDOVKIN IS STANDING
OVERHEAD, WHEN HE HALTS.

ACE HOLDS HER BREATH.

MEL BEGINS TO MOVE.

ACE HOLDS MEL TIGHT,
PRAYING.

MEL GROANS UNCONSCIOUSLY.

ACE GRIPS HER TIGHTER.

MEL GROANS AGAIN.

PUDOVKIN BEGINS TO
SHUFFLE ABOVE.

ACE HOLDS MEL TIGHT, AND
ROCKS HER QUIETLY-
ANXIOUSLY.

MEL IS SILENT.

PUDOVKIN FINALLY MOVES
ON.

ACE LISTENS TO THE
FOOTSTEPS DIE AWAY.

WHEN SHE LOOKS DOWN AT
MEL AGAIN, MEL'S EYES ARE
OPEN.)

MEL: (GROGGY) What happened..?

ACE: (GENTLE) It's all right,
Doughnut - he's gone...

23. INT. ICE PASSAGE 2A.

(THE CREATURE HAS
ALMOST FINISHED
BURNING THROUGH
THE BULKHEAD DOOR.

GLITZ LOOKS AT
THE DOCTOR)

GLITZ: Stand back, Doctor

(THE CREATURE HAS
NOW FINISHED, AND
BEGINS TO PUSH
AGAINST THE DOOR.

GLITZ READIES HIS
GUN)

(THE DOORWAY BURSTS
IN.

GLITZ LINES UP THE
GUN AND BRACES
HIMSELF.

THE CREATURE APPEARS
IN THE DOORWAY,
RIGHT IN GLITZ'S
LINE OF FIRE.

GLITZ SQUEEZEZ
THE TRIGGER.

SUDDENLY, THE DOCTOR
PULLS GLITZ'S ARM
DOWN)

THE DOCTOR: No!

(THE SHOT GOES
INTO THE WALL)

GLITZ: Doctor ...!

(GLITZ TRIES TO
PULL AWAY FROM
THE DOCTOR.

THE DOCTOR HOLDS
ONTO HIM)

THE DOCTOR: No, Glitz -don't!

(THE DOCTOR AND
GLITZ ARE NOW
STANDING AT THE
CREATURE'S MERCY.

GLITZ KNOWS HE'S
GOING TO DIE, AND
ACQUIESCES. BUT
THE BEAM OF FIRE
DOESN'T COME.

GLITZ LOOKS ROUND.

THE CREATURE IS
LOOKING UNCERTAINLY
AT THE DOCTOR AND
GLITZ.

THEN, THE CREATURE
BEGINS TO BACK
AWAY.

IT IS GONE.

GLITZ LOOKS AT
THE DOCTOR)

GLITZ: (QUIET) Why ...?

(THE DOCTOR WITH
THE GENTLENESS OF
ABSOLUTE CERTAINTY:)

THE DOCTOR: Because we don't have
the right to kill ...

GLITZ: But why didn't it kill us ...?

THE DOCTOR: Perhaps we'd better
ask it ...

24. INT. CRYOGENICS CHAMBER.

(BELAZS IS WANDERING
AMONGST THE INERT FIGURES
IN THEIR SHADOWY TUBES.

SHE IS SOMBRE.

SUDDENLY KRACAUER'S VOICE
BREAKS THROUGH THE QUIET
AND ALSO THROUGH THE
MOOD:)

KRACAUER: (OOV) Can't sleep,
Belazs?

(SHE STARTS, AND TURNS TO
SEE HIM.

HIS VOICE IS WARM AND
HONEYED.

BELAZS SMILES, BUT DOESN'T
REPLY.

THEN:)

BELAZS: How old do you think I
am, Kracauer?

KRACAUER: (SHRUGS) Thirty-
three... thirty-four...

(BELAZS SMILES AGAIN.)

BELAZS: And how old do think I
was when I first agreed to join Kane?

(KRACAUER JUST SHRUGS
THIS TIME.)

BELAZS (cont): (COLD) Sixteen.
That was a long time ago...

(SHE HOLDS HER PALM UP TO
KRACAUER.

HE SEES THE BRAND.)

BELAZS (cont): Do you see this?

KRACAUER: The mark of the
sovereign.

(KRACAUER'S VOICE IS NO
LONGER HONEYED.)

BELAZS: You'd have thought that
after nearly twenty years it would
begin to disappear.

KRACAUER: (MEASURED) We sold
ourselves. We knew what we were
doing. We had a choice.

BELAZS: (A CRY) I was sixteen!

KRACAUER: Even at sixteen, we had
a choice.

BELAZS: He'll kill us, you know.
He'll find someone younger, and then
kill us. Unless we kill him first...

KRACAUER: How do you propose to
do that?

BELAZS: With heat! Even here in
Iceworld, it's too warm for him. I've
seen inside the Restricted Zone.
That's where he keeps his

refrigeration unit. He has to return there whenever his body temperature rises too high. Destroy his refrigeration unit, and he'll die!

(BELAZS'S EYES BLAZE.)

25. INT. ICE PASSAGE 3A.

(ACE AND MEL ARE
SAT EITHER SIDE
OF A SMALL FIRE.

ACE IS HEATING
UP CHEMICALS, AND
MIXING LIQUIDS.

(Note: These are
the things that
she collected
together in
Episode 1,
Scene 15)

THEIR FACES ARE
LIT BY THE
FLICKERING GLOW
OF THE FIRE.

THEY SIT IN
SILENCE, ACE INTENT
ON HER CHEMICAL
REACTIONS, MEL
WATCHING HER.

THEN:)

MEL: Thank you for saving me

ACE: (ANNOYED) Look, you're putting
me off ...

MEL: Sorry.

(ACE RELENTS.)

SILENCE)

ACE:

Do you know what I did for a job
when they threw me out of school?

MEL: No.

ACE: I worked as a waitress in a
fast-food cafe. Day in, day out,
the same boring routine. The same
boring life. It was all wrong. It
didn't feel like me that was doing
it at all. I felt like I'd fallen
from another planet, and landed in
this strange girl's body, but it
wasn't me at all. I was meant to be
somewhere else. Each night, I'd
walk home, and I'd look up at the
stars through the gaps in the clouds.
And I'd try to imagine where I really
came from. I'd dream that one day
everything would come right. I'd be
carried off back home. Back to my
real Mum and Dad. (BEAT) Then it
actually happened. And I ended up
here. Ended up working as a waitress
again. Only this time, I couldn't
dream of going nowhere else. There
wasn't nowhere else to go.

(CONT....)

ACE: There's something I've never told anybody ... Do you promise not to laugh, and not to tell no-one?

MEL: Never.

ACE: My name ... It's not really Ace. My real name's Dorothy ... That's how I knew they couldn't be my real Mum and Dad. My real Mum and Dad would never have given me a naff name like Dorothy ...

(ACE LOOKS TO MEL.

MEL SMILES
SYMPATHETICALLY.

ACE SMILES BACK.

ACE BEGINS TO
MOVE)

Come on, then ...

26. INT. RESTRICTED ZONE.

(THE DOOR TO
KANE'S CONTROL
ROOM OPENS.

KANE ENTERS. HE
PASSES AMONGST
THE EQUIPMENT, AND
THEN STANDS IN
FRONT OF HIS
ICE STATUE)

KANE: One day ... When we return
home ... I shall erect colossal
statues in your honour. I shall
force your killers to kneel before
them! I promise you this.

(HE LOOKS AT THE
STATUE AGAIN, AND
THEN TURNS TOWARDS
HIS CABINET.

HE CLIMBS INTO THE
CABINET, AND LIES
DOWN.

THE LID CLOSES.

AFTER A FEW MOMENTS,
A FIGURE EMERGES
FROM THE SHADOWS:
KRACAUER.

HE GOES OVER TO THE
CABINET. THROUGH
A WINDOW, HE CAN
SEE KANE LYING
DORMANT INSIDE.

..
KRACAUER GOES TO
A CONTROL LEVER
ON THE CABINET,
AND SLIDES IT
UPWARDS.

AS HE WATCHES,
THE TEMPERATURE
GAUGES GRADUALLY
BEGIN TO RISE)

27. INT. ICE PASSAGE 2C.

(MEL AND ACE
STOP TO SEE
WHERE THEY'RE
GOING)

MEL: Down there?

(ACE PEERS
UNCERTAINLY)

ACE: (SHRUGS) I suppose so ...

(THEN:)

THE DOCTOR: (O.O.V.) Ah, Mel -
you've brought my umbrella, I see.

(MEL AND ACE
TURN, TO SEE.

THE DOCTOR
AND GLITZ STRIDING
OVER THE BOULDERS
TOWARDS THEM)

MEL: Doctor!

ACE: Professor!

(THEN ACE SEES
GLITZ, AND
HER FACE FALLS)

(SARCASTIC) Toerag ...

GLITZ: (COUNTERS) Sprog ...

THE DOCTOR: No squabbling, now.
There's no place for children in
serious scientific undertakings.

MEL: The dragon, you mean?

THE DOCTOR: Actually, it doesn't
seem to be a dragon at all ... It
seems to be more of a semi-organic
vertebrate with a highly developed
cerebral cortex.

ACE: It's a bio-mechanoid, with
laser beams in its eyes, and it tried
to kill us!

THE DOCTOR: Did it really? Hm ...
I wonder what you did to annoy it ...

ACE: (INDIGNANT) It just came at
us, Professor! No warning!

THE DOCTOR: Well, let's see what
this bio-mechanoid with laser beams
in its eyes has got to say for itself,
shall we?

(THE DOCTOR STRIDES
FORWARD.

HE LOOKS UP,
AND SEES HIS
PATH BLOCKED
BY PUDOVKIN.)

Ah - hello - and where might you have
popped up from, then?

MEL: Don't argue with it, Doctor ...
Run!

THE DOCTOR: (TO THE CREWMAN)

Well - can't stop. My young friend says we should be running along now - and she's usually right in these matters...

(BUT PUDOVKIN HAS THEM COVERED WITH HIS GUN.

PUDOVKIN'S FINGER TIGHTENS ON THE TRIGGER.

A BEAM OF FIRE FLASHES THROUGH THE AIR.

INSTEAD OF ONE OF THE COMPANIONS, IT'S PUDOVKIN WHO FALLS DEAD.

THE OTHERS LOOK ROUND, BEWILDERED.

THEN THE CREATURE EMERGES FROM THE SHADOWS BEHIND THEM.

THE COMPANIONS STAND HELPLESS ONCE MORE, WAITING FOR THE CREATURE TO ATTACK THEM.

THE CREATURE SEEMS HESITANT.

THE DOCTOR STEPS FORWARD WITH AN OPEN GESTURE.)

THE DOCTOR (cont): We don't intend to harm you... Can you understand?

(THE CREATURE IS STILL HESITANT.

THE DOCTOR SLOWLY STEPS FORWARD, WITH AN OUTSTRETCHED ARM.

HE WAITS.

TENTATIVELY, THE CREATURE
ALSO HOLDS OUT AN ARM.

THE DOCTOR AND THE
CREATURE CLASP HANDS.)

MEL: It's friendly...

(THE CREATURE IS NOW
BECKONING THE OTHERS.)

ACE: It wants us to go with it,
Professor.

THE DOCTOR: Let's see what our
new friend wants to show us, then.

(THEY ALL FOLLOW THE
CREATURE.)

- 2/np72/73 -

*

[SCENE 28 IS CUT.]

- np72/73 -

29. INT. RESTRICTED ZONE.

(THE TEMPERATURE
GAUGES ARE IN
THEIR RED DANGER
ZONES.

THE CABINET OPENS.

KANE'S HAND REACHES
OVER THE SIDE.

WITH DIFFICULTY,
HE PULLS HIMSELF
UP)

KANE: (WEAK) What is happening?

(HE STRUGGLES
OUT OF THE CABINET

The cryostat controls ... I'm too
warm ... Can't breathe ...

(HE STAGGERS OVER
TO THE CRYOSTAT
CONTROLS.

KRACAUER APPEARS,
AND STANDS IN HIS
WAY)

Kracauer ... What is this ...?

(HE TRIES TO REACH
PAST KRACAUER)

I must adjust the cryostat controls ...

(cont...)

(KRAÇAUER PUSHES
HIM AWAY.

KANE FALLS
TO THE FLOOR.

KRACAUER LAUGHS.

KANE CRAWLS
BLINDLY AROUND)

KANE: (cont) No ...

(KANE REACHES THE
FOOT OF THE STATUE.

THERE IS WATER
ALL ROUND THE
BASE OF THE STATUE.

KANE LOOKS UP
FEARFULLY.

FOR THE FIRST
TIME, WE SEE
THE STATUE FROM
KANE'S P.O.V.

IT HAS MELTED
BEYOND RECOGNITION)

No ... Not my statue ...

(HE BEGINS TO
CLAW HIS WAY
UP THE STATUE)

(MORE FORCEFULLY) No ... (cont...)

(HE DRAGS HIMSELF
TO HIS FEET.

KRACAUER IS
BEGINNING TO
LOOK LESS CONFIDENT.

KANE TURNS ON
KRACAUER)

KANE: (cont) Who is responsible
for this ...?

(KANE STEPS
SLOWLY TOWARDS
KRACAUER)

(WITH RISING VOLUME) Who has
desecrated the monument....?
Who ...? Who ...?

(HE GRASPS KRACAUER
BY THE THROAT.

KRACAUER SHOULD
BE STRONGER, BUT
BLIND FURY GIVES
KANE ALL THE
STRENGTH HE NEEDS)

Who told you...? Tell me their
name ...? Who ...?

KRACAUER: Be ... Be ... Belazs ...

(KRACAUER DIES.

KANE LETS HIM
FALL TO THE
FLOOR.

HE REACHES FOR
THE CRYOSTAT CONTROLS.

A FLOOD OF
REFRIGERATED GASES
ARE RELEASED.

AS KANE RECOVERS
IN THE COOL,
HE HAS ONE INTENTION
IN HIS FACE:)

(VINDICTIVE) Belazs.....!

MODEL SHOT 2.

The dark landscape of Iceworld.

- 2/np78 -

*

[SCENE 30 IS CUT.]

- np78 -

31. INT. KANE'S CONTROL ROOM.

(BELAZS IS SITTING
IN KANE'S SEAT)

KANE: (O.O.V.) Ah - my dear Belazs ..

(BELAZS STARTS.

SHE SWINGS ROUND,
TERRIFIED.

KANE APPROACHES
HER, SMILING)

You know, I've been thinking ...
I've been thinking over your request
to leave me ...

(BELEZS NEVER
TAKES HER EYES
OFF HIM.

BUT HIS MANNER
GIVES NOTHING
AWAY)

You've been with me a long time,
now. I'm very fond of you. You must
forgive me. I couldn't bear the
idea of losing you. But I've been
thinking it over carefully ... And
I've decided ...

(HE LOOKS BELAZS IN
THE EYES)

You may leave me ...

BELAZS: Lea ... Leave ...?

KANE: Whenever you wish,

(BELAZS DOESN'T
UNDERSTAND
WHAT IS HAPPENING)

Go - in fortune and
happiness ... Let me shake your
hand farewell ...

(BEWILDERED, BELAZS
TAKES HIS HAND.

TOO LATE, SHE
REALIZES THAT
HE DOESN'T HAVE
A GLOVE ON
THE HAND.

SHE GASPS AS
SHE FEELS THE
BITING PAIN.

KANE'S SMILE
TWISTS)

You traitor ...! I've been
planning this for three thousand
years! Do you think I would let you
stand in my way, now that I am so
close ...?

(BELAZS FALLS TO HER
KNEES.

STILL KANE HOLDS
ON)

For three thousand years I have
waited - for my revenge on my own
people ... (cont....)

- 2/81 -

..
(BELAZS FALLS DEAD
AT KANE'S FEET)

KANE: (cont) And no-one is going to
stand in my way ...

32. INT. ALIEN CHAMBER.

(THE CREATURE IS
ALREADY HERE.

THE OTHERS CATCH
UP WITH IT,
AND ENTER.

THE CREATURE IS
SCRABBLING
AMONGST THE
LOOSE CRYSTALS.

MEL AND ACE
LOOK AROUND IN
WONDER)

MEL: Oh - this is beautiful,
Doctor ...

ACE: 'Ere - I can hear singing ...
Where's it coming from, Professor ...?

(THE CREATURE TURNS
TO THEM)

THE DOCTOR: Shh ... I think it
wants us to watch ...

(THE CREATURE PUTS
SOME CRYSTALS
INTO POSITION AS
PART OF THE
CRYSTALLINE
STRUCTURE.

IT THEN STANDS
BACK.

IT DIRECTS ITS
BEAMS OF FIRE TOWARDS
A TARGET IN THE
CRYSTALLINE STRUCTURE.

THE BEAMS SPLIT
INTO A THOUSAND
STREAKS OF COLOUR
AS THEY REFLECT
AND REFRACT WITHIN
THE STRUCTURE)

ACE: (WHISPERS) What's it doing
Professor ...?

(A SCANNING BEAM
SHINES OUT OF
THE STRUCTURE.

THE SCANNING BEAM
BUILDS UP A
HOLOGRAPHIC IMAGE
IN THE MIDDLE
OF THE CHAMBER)

THE DOCTOR: So that's what all
this is for ...! It's a polydimensional
scanning imager. And our friend the
creature is using itself as the energy
source ...

(THE HOLOGRAM IS
AN IMAGE OF AN
ELDER STATESWOMAN -
THE ARCHIVIST.

HER VOICE STARTS
A FEW SECONDS
OR SO BEFORE THE
IMAGE IS COMPLETE,
BUT THEREAFTER THE
TWO ARE SYNCHRONOUS)

ARCHIVIST: Planetary archives.
Criminal history - segment 93.12.03.
Two of the most vicious examples of
the criminal mentality have been
the leaders of the notorious Hess-Kryll
gang. Until its demise, this gang
carried out systematic violence and
extortion, unequalled in its brutality.
(cont...)

(THE HOLOGRAM CHANGES
TO A STATIC HOLOGRAM
OF KANE - A CRIMINAL
'MUG-SHOT' HOLOGRAM)

ARCHIVIST: (cont) (V.O.) In view
of the sheer evil of his crimes,
Kane is to be exiled from the planet
Proamon and never allowed to return
home. He will be banished to the barre
planet of Svartos, which has a
permanently frozen dark side on which h
can survive.

(THE HOLOGRAM
CHANGES TO A
'MUG-SHOT' HOLOGRAM
OF KRYLLA.

SHE'S THE
WOMAN OF THE ICE
STATUE)

(V.O.) Kane's partner, the woman
Krylla, killed herself during the
final siege of the gang's headquarters,
to avoid being arrested and tried for
her crimes.

(THE HOLOGRAM
DISAPPEARS AS
THE CREATURES
DISCONTINUES ITS
BEAMS OF FIRE)

THE DOCTOR: (GRIM) Yes - I think
we've heard enough.

MEL: That explains about Hess - but
where does the creature come from?

GLITZ: And what about the fabulous
treasure - is this it?

THE DOCTOR: No. We may be deep beneath Iceworld now, but Kane could find this easily enough if he wanted to. No - the real treasure must be somewhere else ... Somewhere beyond Kane's reach ... What does Kane fear most?

ACE: Heat. It'll kill him.

THE DOCTOR: Precisely. So what better way of protecting the real treasure than to leave a fire-breathing dragon to guard it ...? In fact, what better protection than if the dragon is the treasure ...?

MEL: The creature, the treasure ...?

(THE DOCTOR TURNS
TO THE CREATURE)

THE DOCTOR: Am I right? Is it you that everyone has been looking for?

(AS THEY WATCH,
THE CREATURE BEGINS
TO UNFOLD THE SHEATH
OF ITS HEAD.

BENEATH, IT REVEALS
ITS SKULL - A GLITTERING
STRUCTURE OF GEMSTONES,
GOLD, PLATINUM, AND
OTHER UNKNOWN METALS.

THERE SEEMS TO BE
A FIRE BURNING
WITHIN THE LATTICE)

ACE: Oh - it's beautiful ...

GLITZ: It's worth a fortune ...

THE DOCTOR: More than that,
Glitz ... Look past the gold and
the gemstones. Look at the fire
inside it. A source of intense
optical energy. Look at it through
Kane's eyes ... See it as an evil
mind would see it ...

(CUT AWAY TO:)

33. INT. KANE'S CONTROL ROOM.

(KANE IS LISTENING
TO THIS VIA THE
RADIO TRACKING
DEVICE)

KANE: At last ... after three
thousand years ... The Dragonfire
shall be mine ...!

(THE CRESCENDO OF
THE CLOSING CREDITS
COMES SOARING
DOWN OVER HIS
TRIUMPH)

FADE OUT